Art Fairs Focus on the Art Basel Miami Beach

**DAY 3:** Today is Thursday, January 5th and we are examining Art Basel Miami Beach, the most popular contemporary art fairs in the United States. Seek our and consult on-line reviews in order to formulate your own idea of this coveted contemporary art event and art market stimulator. Choose an exhibition from one of the many "side shows" to the main Art Basel exhibition hall at the Miami Convention Center for your report and remember to note its significance with regards to the art market. Many of these side shows specialize in a particular kind of contemporary art, i.e. photography, video, installation, Latin American, etc. Be sure to consider the implications of the location of the side show/exhibition, the artist (s) and curator (s) with regards to the global market for contemporary art. The links below will get you started. Post your report in the space provided. You are encouraged to include inks to video clips, reviews, artists, blogs and exhibitions in the space allotted for your report.

http://www.artbaselmiamibeach.com/go/id/djf/

http://www.theroot.com/views/hot-black-artists-hotter-scene-art-basel?page=0%2C1

**Individual Contributions**
In present times, the art market is growing increasingly global. Our society is tending towards the international, and the art market reflects this tendency (or does life imitate art?). In this inclusive atmosphere, the ABMB is also growing more culturally diverse with the inclusion of African-American artists, curators, and collectors in greater numbers than ever before. A shift towards the diversification of culture shows us that people are breaking new boundaries and becoming accepting of, even admiring, new perspectives in art. Today’s artists, collectors, curators, etc. are not unlike those of the past. Much like their predecessors, those seeking to create or invest in art are searching out the best, brightest, and most inspiring of work. This work will act as a signal for the patrons and collectors of today much as they did for those of the previously studied Renaissance era. The difference can be found in the benefits. While the forerunners sought social status and wealth as a result of the audience’s reaction to viewing a work, modern day collectors seek reputation and wealth through the worth and prestige of the work purchased, despite the fact that their collections might never be seen by others. Many modern collectors buy work and store it, or keep it for personal pleasure instead of public displays of grandeur. Benefits to art collectors and artists can be magnified at events like Art Basel Miami Beach when characters from all over the international art community come together. Alliances can be struck, collaborations dreamed up, work sold or admired, prices boosted, reputations built. Art fairs are a contemporary meeting point for artists who would normally not be exhibited together or seen by the same crowd because of conceptual or aesthetic differences in the work or the barriers of distance. Being selected for ABMB is in itself a rare honor signaling distinct talent, as recognized by contemporaries, as the selection pool is limited each year. Further, admission to the events is constrained by the admission costs and the shortness of the engagement. Attending ABMB can be difficult for people below a certain level of wealth who do not have the means to pay for transportation, accommodation, or admission. Yet the advent of Art Basel in Miami lead the city from a “cultural wasteland” to a booming artistic center in less than a decade because of an influx of patrons, collectors, and art aficionados as described in this video from the Early Show.

These days, the art world is so global that seeing a variety of international artists can be time consuming and costly. The majority of international art fairs offer the unique opportunity to see many different artists in one place all at the same time. A greater variety of artists can be sampled, giving a more accurate cross-section of the art world. Eliteness relies upon exclusivity, and exclusivity relays a sense of “coolness”. Participating in art fairs is a way to signal this “coolness” or a “sexiness” which is the foundation of a new elite status in modern society which we refer to as celebrity. As a celebrity, one is always aware of the media and the effect that media has on one’s reputation. To keep up appearances it is important to give signals to one’s disposable income and cultural awareness as a sign of experience or worldliness. Celebrities attend art fairs and art fairs create celebrities. Artwork valued highly is seen by these few as an investment opportunity which excludes people unable to make these risky investments. The fair is closely related to the new institution of the mall, a conglomeration of stores displayed in the same place for the increased opportunity of sales. The opportune buyers can select their favorite works where commissions have become less valuable. Contemporary art appears to be moving into an era focused more around emerging young talent than older established artists. It is hip to find the new guy on the scene and to recognize and promote a new prodigy more so than to back someone who has been around the block. The ABMB allows people to see and judge the new talent of the time, but it also allows galleries the prestige of showing off that they have contracted prominent contemporary artists.

The prominent contemporary artist that I have chosen to follow is an installation artist named Nina Beier, represented by Standard Public sector of the ABMB in 2011. She has only been on the art scene radar since her first group exhibition in 2007. In her mid-30s, she is making contemporary art for a contemporary audience in every sense, breaking bounds in media and relating to a hugely broad international fan-base. She has shown in galleries all over the world and her image-based work raises implications and questions about everyday life which is understandable in any language. Her works, titled “The Demonstrators”; will be on display in Collins Park. Like any multimedia artist, there is the underlying question of “how will I sell my work?” An art fair like ABMB allows her a more varied audience than would normally visit galleries in Berlin, Oslo, Brussels, or Melbourne alone. Moreover, having her work displayed in the Art Public sector means that Nina’s work will be some of the only work that can be seen for free by anyone during the exhibition. This will allow her, along with her fellow artists, to reach out to a broader community in the Miami Beach area, giving them insight into the new mediums of sculpture and installation arts. The show here attempts to vary the media and art concepts associated with public art, to expand the genre with more “texture and openness”. It does not abandon traditional forms, but rather builds upon them and adds to them increasing their conceptual and performative nature.

Curator for the Art Public Sector of the Art Basel Miami Beach is Christine Y. Kim, a Korean-American woman who has recently become assistant curator for the Los Angeles County Museum of Art. She was chosen for this museum as a result of efforts to infuse the programs with new perspectives and it “reflects a growing ethnic diversity”. Thus she seems an appropriate choice for the fresh face of the ABMB curatorial team. Though her position is at a relatively traditional institution, she is able to bring the best of both worlds (old and new) as a young curator who understands the time in which her contemporaries are working.
Dalanda Jalloh

The Art Basel Miami Beach is an event that has allowed Miami to rebuild itself as a place where local art can be appreciated. In one instance, it has enabled black artists, managers, buyers, and sellers to promote themselves and seek more success in the art arena. This can in turn inspire other black artists or underrepresented artists to produce fresh, new art forms and styles.

Exhibition:

Art Positions: According to the Art Basel Miami Beach website (http://www.artbaselmiamibeach.com/go/id/dit/) “[t]he Art Positions sector is a platform for a single major project from one of their artists, allowing curators, critics and collector to discover ambitious new talents from all over the globe.”

Within this Art Position sector I have chosen to focus on Kavi Gupta.

Kavi Gupta | Theaster GatesKavi Gupta will present Theaster Gates’ site-specific installation of illuminated glass lantern slides, with each slide examining the significance of unrecognized African-American potters and their contribution to American art. For Art Positions, a selection of slides will be nested into the ceiling of two sculptural passageways (as seen on the Art Basel Miami Beach website).

Implications of the following with regard to the global market:

Location: Normally located in Chicago, Illinois and Berlin, Germany, the art of Kavi Gupta displayed in Miami will allow the African-American population in Miami to learn (http://quickfacts.census.gov/qfd/states/12/12086.html) to learn more about unrecognized artists in African-American culture. This could spur new interests in African-American art, and/or art in general and possibly encourage new artists or buyers to enter to the art market. This could also generate more revenue and new artistic ideas within the art market. In addition, a greater focus could be put into art schools, as future artists build their skills and foster new ideas.

Artist: http://kavigupta.com/
This Miami based art fair could expand Gupta’s following, expanding from those who typically view the art in Berlin and Chicago. A new following in Miami could spur more revenue for the artist and thus possibly prompt the artist to create more pieces similar to those well received by the audience. Miami locals and also famous people in the entertainment industry could be drawn to this arena, creating even more revenue. (http://www.nytimes.com/2011/11/30/arts/design/how-art-basel-is-remaking-miami.html?_r=1&ref=artbaselmiamibeach).

Curator: This art fair could benefit the manager since it could lead to an increase in the artist’s fan following. This could help further expand the artist’s exposure and thus likely earn more revenue for the artists and the manager.

Because of the success of Art Basel, art fair based in Miami, I wonder if galleries placed in other regions of the country, like underdeveloped neighborhoods, could prove beneficial for individuals in those communities. Maybe this could be another method to widen the exposure of various artists to those who are curious about new art forms that are present in their neighborhoods and possibly recruit famous people who originate from these areas.

Here is a sample of artist Theaster Gates work which is in the Kavi Gupta gallery:

Theaster Gates

Civil Rights Throw Rug (Large)

2011 Decommissioned fire hose and fringe 80" x 45"

image1.jpeg

Theaster Gates

In Event of Race Riot (Green, Wood, Tile)

2011 wood, glass, hose 60" x 46 1/4" x 4 1/2"

image2.jpeg

Both works of art and title descriptions were obtained from: http://kavigupta.com/exhibition/100/artbaselmiamibeach/works
Charles Saunders

The Art Basel Miami is an annual contemporary art exhibition that is fast eclipsing its sister event in Basil, Switzerland in size, popularity, and arguably importance. In an art market where it often difficult to competitively connect buyers and sellers, this exhibition seems like one of most central exchanges, showcasing both established and upcoming artists, collectors, and critics. There appears to be a considerable amount of social capital at stake as well; according to New York Times art critic Karen Rosenberg, the event can be described as a "ritualistic week of gawking, power schmoozing, and peacocking." At first glance, these characteristics draw a close parallel to the Renaissance characteristics of artist, patron and audience and their mutual quest for magnificence, social status, and reputation. This art exhibition combines art showcase and appreciation with a cultural and social aspect much like that Italian era, with consumption being significant, at least according to Rosenberg. Of interest are the exhibition's restrictions: only art created in the past three years, and only three artists per exhibitor: significant constraints that ensure the offering is recent and varied, limiting the effect of "superstars" and providing a degree of competition. In a world that consists of a disjointed markets, exhibitions like these are extremely important in developing a transparent market, mitigating information asymmetry, and increasing visible competition among artists and price levels.

The "art positions" segment of the exhibition is particularly efficient at highlighting individual artists, who highlight one representative piece of art as a vehicle to gain exposure for both the artist and the gallery. Instead of artists struggling for recognition through their own means and initiative, this platform offers a unique opportunity for sellers to have direct contact with buyers in a structured setting--creating an actual "market" for art in the modern world.

One example that particularly stood out is "How to Fall Off a Horse" by Ida Ekblad, showcased through the Karma International Gallery. Karma International is a gallery based in Switzerland, gaining critical exposure to an international audience through a booth at Art Basil Miami and representing a number of new and established artists. Ida Ekblad is one of these artists; originally from Norway, is an up-and-coming artist who recently exhibited in the Venice Biennale and the Greene Naftali Gallery in Manhattan. With rising success, she is garnering attention in the market through exposure in structured marketplace exhibitions much like Art Basil Miami, are an amalgamation of past geometric-gestural paintings, applied with a "zealous offhandedness," according to one New York Times review. Though the majority of her work is done in paint, she also experiments with geometric architectural sculptures; her representative work in the Art Basil Miami gallery is done with steel and lacquer. She is renowned for her ability to breathe new life in contemporary abstraction, drawing parallels with many past icons, but with a modern slant, as suggested by this artnet.com review. All in all, her wide variety of styles transcends the traditional mindset of artists to find their own niche, and enables her to appeal to a wider variety of audiences. Her "message" may still be conveyed, but the different mediums she employs allows for decreased dependence on individual buyer's tastes, which traditional sets much of the subjective value for a piece of art. Add in her clear talent, and showcases like Art Basil Miami serve to provide key crossroads in the marketplace, structuring interactions so that buyers and producers can come together naturally and efficiently, removing the necessity of personal relationships and luck, and creating a truly competitive atmosphere that the art market seems to currently lack. In the process, artists like Ida Ekblad gain recognition, prestige, and reputation capital, intangibles that are arguably of paramount importance in an artist's career. Buyers, critics and consumers can enjoy a side-by-side comparison of both new and established artists, with a wide variety of styles and themes ensuring that everyone's tastes are met, new artists are known and showcased (much like advertising or marketing in the corporate world) which increases options for consumers and thus efficiency, and prices are lowered, or at least optimized, as all opportunity costs and alternative choices are clarified and highlighted. Finally, curators and galleries, the middlemen or marketers of the art world, gain recognition and elevate their personal brand; when associated with successful artists, they can capture new successes and command higher prices, which is a product of the social and reputation capital gained through showcases at shows like Art Basil Miami.

In short, Art Basil Miami compresses the market for artists, from all over the world, into a clearly structured and defined market event that clearly connects buyers, sellers, and curators. As a result, new artists are recognized, "superstars" are further established, prices are optimized, the competitive landscape is widened, and the art world ultimately expands efficiently.

For further information, here are the personal websites for both Ida Ekblad and Karma International:

http://www.ida-ekblad.com/

http://www.karmainternational.org/infoglueDeliverWorkinglive3/News

Lipei Yu

H Hunt Bradley III
A side-show at a recent Art Basel in Miami Beach was the DenMi exhibit. It was located in the Wynwood Art District of Miami, not too far from the Art Basel at the convention center. The name of the exhibit (DenMi) is derived from a combination of the cities of Denver and Miami. The exhibition featured some of Denver’s top contemporary artists, such as Clark Richert, Homare Ikeda, and John McEnroe.

The key factor of the Art Basel side-show for the Denver artist is that it effectively provided instant “global” access and to what is probably one of the most important contemporary art fairs in the United States. Collectors of contemporary art and others involved in the art market from around the world were at the show and able to visit the DenMi exhibit and see some of the best contemporary artwork Denver had to offer. It was definitely an important networking opportunity for the artists in the DenMi exhibit, as well as artists in the other side-shows.

What is very interesting about the Art Basel in Miami is that it seems that the side-shows are probably as important as the show in the exhibition hall, especially for artists trying to get discovered. As for the artists who got into the exhibition hall at the convention center, they probably have some sort of following to begin with. It’s kind of like if I was starting a new car company and could not afford to get into the New York Auto Show, I would try and rent out some space down the block from the Javits Center and try to lure people into my side-show to see the product.

Here is a piece by Denver contemporary artist Homare Ikeda that was displayed at the DenMi side-show:

*Artist:  Ikeda is a prominent Denver contemporary artist. When looking at his website, I see that he basically displayed at shows near his hometown (around Colorado and other western cities.) This sideshow in Florida near the Art Basil allowed Ikeda to display his artwork to not only a whole new locale, but also one with a global dynamic. Miami is already a big city for artwork, but it was the perfect time to do the exhibition while many top artists and collectors from throughout the world are present for the Art Basel. The curator could benefit from this in a similar way the side-show artist does. By doing a sideshow, it allows the artists to make a name for themselves, which in turn could benefits the curator of a side-show.*

Here is a link to DenMi and their participation in a side show at the Art Basel:

http://denverarts.org/other_exhibits/denmi_during_art_basel_miami_beach_2009.html

This is a link to the DenMi Facebook Fan Page:

http://www.facebook.com/pages/DENMI/153315093038

Here are links to Homare Ikeda’s 2 personal webpages which show some of his work:

http://www.homareikeda.com/

http://www.homareikeda.net/Homare2/Home.html
Like its European counterpart Venice biennale, Documenta, frieze art fair etc., Art Basel Miami beach has become the most important show in America promoting cultural and social highlight for the international fair. It is also a sister event to Art Basel in Switzerland. An interesting feature and a distinctive one as well is that it involves a lot of outside activities, which easily engages the public, and increases the chances of finding new talents. Curators, critics, art connoisseur, galleries and museums, art collectors and buyers are all attracted for this gathering. When a gathering like that takes place, it embodies the fullness of the art world/market aiming to inspire the debate in the visual arts, to produce knowledge and bring about the development to raise curiosity and desire which will channel longevity to art and artist.

ARTIST

In the fair, the Anita Schwartz galleria will be showing an installation by Otavio Schipper. Schipper was born in 1979 in Brazil. He has a degree in Physics from Universidade Federal do Rio de Janeiro. He began his training in fine arts with courses in Parque Lage and as assistant to the photographer Pedro de Moraes. He worked in the computer graphics group of the Instituto de Matemática Pura e Aplicada (IMPA) developing research in 3D photography. He participated in the exhibitions “Arte Brasileira Hoje” (at Museu de Arte Moderna do Rio de Janeiro and at Pinacoteca do Estado de São Paulo, 2005), XII Salão da Bahia (Museu de Arte Moderna da Bahia, 2006), V Salão Nacional de Arte de Goiás (2006) and Nova Arte Nova (Centro Cultural Banco do Brasil RJ / SP, 2008). In 2007 held his first solo exhibition, “Borda de Dobras”, at Millan gallery in São Paulo. In 2010 showed the sound installation “Inconsciente Mecânico”, at Centro Cultural Maria Antônia in São Paulo.

INSTALLATION

He will be installing a piece called empty voices. Empty Voices is a sound and sculpture installation that focuses on the artist constructive approach to traditional sculpture as well as minimalist and serial methods of musical composition. The idea for this dates back to the 18th century where musicians, in order to produce pure pitch for turning musical instruments where the invention of the turning fork was used to experiment the nature of sound. It consists of an acoustic space in which various types of tuning forks are suspended in space by steel cables. The sculptures are cast in bronze from computer-generated molds while the walls of the booth will be covered with acoustic materials commonly found in recording studios. The artist's constructive approach to sculpture draws from the Modernist tradition as well as from minimalist and serial methods of musical composition as exemplified by atonalism and other avant-garde techniques such as the polyphonies of ars combinatoria.

CURATOR/GALLARY

Anita Schwartz gallery started to serve as a spotlight for Brazilian art abroad. They act with the represented artist by working their careers internationally thus forging partnership with international institutions and galleries. Through careful selection of represented artist and their works, counting with great names of contemporary Brazilian art as well as supporting emerging young artist, the gallery invests in dissemination and propagation of Brazilian culture.

LOCATION

Since the gallery and the artist are both based in Brazil, I think their new location in Miami will create an interesting exposure to them. In exchange the audiences will also get to more about the culture of Brazil and I think more importantly with the artist career and academic change, it will provide an interesting platform to discussion how he merges the sciences, music and art together to create such interesting installations.

Links

Images of Empty Voices
http://www.mediamatic.net/person/60439

A short video of Otavio Schipper.
http://www.youtube.com/watch?feature=player_embedded&v=JXLABTwyQdE#

A short biography and cv of the artist
http://www.pipaprize.com/?page_id=1138

other links
http://en.wikipedia.org/wiki/Art_Basel
http://www.artbaselmiamibeach.com/go/id/dit/
June Shin

Art Basel Miami Beach is a sister exhibition to the original contemporary art fair in Basel, Switzerland. It had its 11th exhibition this past December where over 2000 artists from more than 260 galleries from all over the world showed their works[1]. My focus is on Art Public, one of the many exhibition sectors in this international fair. Art Public covers such works as sculptures, installations, and performance pieces that require an outdoor space. Collaborating with the Bass Museum of Art, Art Public was able to situate public artworks in Collins Park[2].

Location plays a vital role for both the entire Art Basel and the Art Public exhibition in particular. Irma Braman, a collector and patron living in Miami, mentioned during the filed conversation “Collector Focus” that Art Basel Miami Beach has enabled her to learn about the new developments in art in different parts of the world without having to travel around herself. In fact, her interactions with many artists and art professionals from all around the globe has made her and her husband Norman to shift the focus of their art collection. It is evident Art Basel Miami Beach is helping artists and collectors alike, making the city of Miami Beach an ideal location for all art lovers. As for Art Public specifically, its sculptures and installations are displayed in Collins Park. Its vicinity to the Bass Museum of Art can only be beneficial with regards to publicity. Moreover, this open air space in Collins Park is more readily available to the public than the main Convention Center building. Again, public exposure couldn’t hurt.

Thousands of art lovers, including art collectors, art critics, art dealers and many others involved in the art market, visit Miami in December for this fair. For an artist, the more exposure the better. Thus, the artist will benefit from heightened publicity of his work and his name and very likely reap financial benefits from increased sale. In turn, this will raise the market value of not only their past and current works but also the future ones. And in today’s world where information travels in the blink of an eye, the artist’s value in the global market is bound to escalate. Especially for foreign artists like Jen DeNike from São Paulo, participating in a fair like Art Basel will bring her tremendous exposure not only to the American audience but also those who travel to Miami Beach from abroad to see the exhibition.

As a result of the success of the artworks that she selected and organized, the curator of the Art Public Exhibition, Christine Y. Kim, will also benefit, because now her competence as a curator will be acknowledged and her future efforts will prove fruitful, as her opinions will matter, more so than before, in the art market.

Also, the works shown in Art Public are expected to intrigue and sometimes provoke the established art community and market. Such works as Jen DeNike’s performance art “Lemanjá” certainly raise many questions concerning the boundaries of art and how such intangible works of art fare in the art market. This type of art continues to question and redefine art and often seeks to incite changes in the way of seeing and collecting art.


One example of how the Art Basel show stimulates the art market is easily visible directly in Miami itself. Since Art Basel’s debut in 2002 dozens of new galleries have opened in the city and many artists have relocated to Miami, lured by the relatively low rents as well as by Art Basel itself. The fair not only gives artists, collectors and gallery owners a rare opportunity to see world-class art but to hobnob with the leading players in the international art world. The show provides enormous opportunities for less prominent art collectors and smaller galleries to join in the world art stage without being relegated to the large auction houses. Not only does the show stimulate the art market by providing a significant outlet for art collectors to buy and sell but the Fair also stimulates the primary economy in the city. Jason Loeb, Chairman of the Miami Beach Chamber of Commerce says, "We understand the value of Art Basel because cultural impact has a direct economic impact. Art Basel has taken Miami Beach from a resort and tourism destination to a destination for art and culture - which means big business for the City. The 5-day event is bringing international visitors, with a huge number from Latin America, into the city filling hotels to capacity while shopping and eating at our world-renowned restaurants. The estimated $500 million in impact is leading Miami Beach from recession to resurgence" (Gerrity).

Sorting through all the quality-driven exhibitors I was particularly drawn to Alexandra Birchen, an artist in the Art Positions’ sector of the show, located in the Miami Beach Convention Center. It is a platform designed specifically for a single major project from one of Art Basel’s participating artists. The platform allows curators, critics and collectors to discover remarkable new talents in a venue decide to promote and market the best of the best around the world. Birchen is represented and curated by the Kimmerich Gallery from New York City.

Birchen is an artist with a unique sculptural language – working with assemblages of rope, thread or nylon stretched, suspended or draped over wood, iron and steel.

Although New York City provides a booming location for the art market, as curators of Birchen’s most recent work, Kimmerich Gallery also finds enormous benefit through its exposure to an international audience in Miami as well as from the prestige that a talent like Birchen brings to their profile in this particular venue.

Organic materials such as twigs, steel, rope, mortar, and leather are Alexandra Bircken’s materials of choice. She uses predominantly earth-tone colors that draw attention to her sculptures’ organic forms and holistic qualities. Birchen also creates installations featuring primitive materials like wood, knitted fragments and twigs. Her work has strong references to traditional craft practices and to the natural world, from which she sources her materials. The uniquely environmental aspect of her creations is instantly attractive to many collectors whose own holistic and trendy lifestyles are reflected in her works.

Click below for some interesting links to Alexandra Bircken’s works and an interview with her discussing what inspires her to create and how she finds her materials.

http://www.youtube.com/watch?v=DyF7SXwaBZ4

http://www.saatchi-gallery.co.uk/artists/artpages/alexandra_bircken_unit4_fusion.html
Bibliography

<http://www.artbaselmiamibeach.com/go/id/dit/>


<http://tinyurl.com/7sfm772>

<http://artmarketmonitor.com/2011/11/30/artbasel-miami-beach-good-or-bad/>
The famous Art Basel international contemporary art fair began in Basel, Switzerland in 1970 founded by gallerists Balz Hilt, Trudy Bruckner, and Ernest Beyeler. The event brings together art, artists, galleries, and dealers from around the world and quickly became the largest such show in the world. Art Basel Miami Beach, which celebrated its 10th anniversary this year, is fast gaining attention that may even surpass that of the Switzerland show.

It is clear that the popularity of the Art Basel Miami Beach event has rapidly increased as more than 60,000 people now attend, many of whom are elites and celebrities. The event has become a major signaling event for the wealthy. Guy Trebay of the New York Times writes that “…the fair has stealthily evolved from a simple trade fair into a holy gathering on the annual pilgrimage route of the super-rich,” and “is now an “art fair slash millionaire mosh pit slash cross-platform branding frenzy…” This signaling of wealth and power could easily be compared to that of Renaissance Italy.

For the city of Miami the event is a welcome economic boost since, “…nearly a third of the population lives below the poverty line…”(Trebay).” Local restaurants, shops, businesses, and artists all benefit greatly from the temporary influx of wealth and spending. Interestingly, it is also noted in Trebay’s article that this year much of the art sold was to American patrons which is change from previous years and I do not doubt that this is attributable to the Miami location.

An artist who caught my attention at this year’s Art Basel Miami Beach is Wilfredo Prieto who had two separate exhibitions represented by the Annet Gelink Gallery of Amsterdam and Nogueras Blanchard of Barcelona in the Art Nova category. Prieto is a Cuban conceptual artist who has gained international recognition for his unusual work. His medium is constantly changing but his work is, as described by Susan Welsh in W Magazine, “…accessible…while retaining a disquieting ability to leave the viewer questioning his or her assumptions about reality.” One of Prieto’s most famous installments, “Apolítico”, is a series of thirty national flags devoid of color (image below).

Prieto also won the Cartier Award 2008 which is awarded to an emerging artist from outside the UK and enables them to produce a major project for the Frieze Art Fair for which Prieto created a “flag of celebrity” made of a red carpet extending from a flagpole (image below).

The location the Art Basel Miami Beach should be particularly beneficial for Prieto due to the fact that he is Cuban and there is a notably large Cuban population in Miami that may be particularly interested in his work. Miami is also an advantageous location for any artist from the Americas as it can be assumed that the galleries and patrons from the Americas will be especially well represented because of their proximity to the event. In general, Art Basel Miami Beach helps both artists and galleries (especially those not located in the Americas) by increasing their visibility in the global market and potentially attracting new audiences and patrons.

Below are the images of Prieto’s work that was displayed at Art Basel Miami Beach 2012:

Annet Gelink Gallery
To call Art Basel Miami Beach an “exhibition” would be to severely downplay its multifaceted role in the art market. It is a catalyst that brings the different elements of the market (including social and economic factors) to a degree of hyper-condensation, resulting in increased benefits not easily found in other areas of the global art market.

Art Basel is structured so that both its exhibition spaces and programs are hyper-condensed, as seen in the following image.
A seemingly endless floorplan of individual stalls featuring artists from all over the world are brought together in a relatively small space, with hundreds of events taking place around it. Within many of these spaces the exhibits change over the course of the day. Art Basel is not so much meant to be experienced in its entirety, as there are more things going on than one could possibly see in a day, rather, it is meant to maximize the interface between different exhibitions and events.

The result of this hyper-condensation is twofold. First, a micro version of the larger art market is created, resulting in a sort of “hypermarket” in which social and economic benefits are maximized (artists from vastly different communities are able to engage with each other, huge profits are generated, the local economy gets a temporary boost...ect.). Secondly, this temporary “hypermarket” creates long lasting effects on the global art market (artists build reputations, new business relationships are established, new audiences are reached...etc.).

And of course all of this influences the social scene at Art Basel Miami. A few of the art fair managers present described the event as “the greatest invasion of celebrities Art Basel has ever seen.” Everyone from P. Diddy to Alanis Morissette showed up to rub elbows and buy art. As one Miami elite put it, “ABMB is now as much about “design, fashion, and nightlife” as it is about art.”

This blurring of other elements with art is reflective of current trends in the global art market, and can be seen particularly well at the Art Video side show held a few blocks away from the main venue at Soundscape Park. A street level perspective of the event space is shown below.
Here, artist's films are visible to groups gathered in the park as well as the neighborhood streets. Film, architecture, and social event are integrated and blurred, as well as the space of the exhibition and the space of the city. The film *Dancer* by Dara Friedman further employs the technique of blurring. The film records its performers “from a slow-moving van and simultaneously transmitting an upbeat soundtrack into various neighborhoods [of Miami], passersby appear to be breaking into dance.” [4] Two stills from the film can be seen below.

Friedman states that a common theme running through her work is that of the individual's plight within the community, and credits herself a “medium” who “translates the experience of the outsider into that of an insider.” [7] Watching the film, viewers cross beyond the threshold of visitor and turn into inhabitants of the city.

The unique venue of Art Video, highlighted by Friedman's *Dancer*, is reflective of current trends in the global art market, and may influence future designs of public events and spaces, as well as inspire new means of reaching public audiences in the art market.

Bibliography:


Jacqueline Park
Tadd Phillips

David Adjaye's Genesis pavilion was in the parking lot of the Miami Convention Center during Art Basel Miami Beach:

(adjacent image)

(from the Miami Herald)

Adjaye is a self-described British-Ghanaian architect. The son of a diplomat from Ghana, he was born in Tanzania and lived in various parts of Africa before moving to the United Kingdom. At 43, he is very successful, having won critical acclaim and high-profile commissions for projects such as the National Museum of African-American History and Culture in Washington, DC.

Although the Genesis pavilion was not for sale, its presence was relevant for the art market. Some believe that Miami is not a "serious place" for art and culture. It can therefore be difficult for nonestablished artists in the area to make their mark. When a prestigious artist like Adjaye shows his work in Miami, it gives other artists legitimacy; critics will find it more difficult to say that Miami is not a serious place for art when there are serious artists showing their work there. When art experts go to see Adjaye's work, they will no doubt see the work of newer artists, potentially leading to sales.

Nicholas Krislov

Art Basel Miami Beach is an interesting mix of both a formal art exhibit with famous artists and attendees and also a place for bourgeoning artists and the common person to experience some of the greatest contemporary art in the world. Just a few decades ago, Miami Beach was seen as a beach spot with very little culture, and few places to experience the art world. With the influx of Art Basel Miami Beach, the up and coming artist can be exposed to the general public, while sales of sought-after contemporary art can be purchased. Part of the draw of the show is that there are so many types of contemporary art available - from classic Piccasso's to artists that few have heard of. The same can be said for the people who visit the exhibitions. There are the ultra elite looking to buy expensive and rare art pieces - concerned with their own over the top fashions. However, the huge number of sideshows also give the average fan a taste of contemporary art from around the world they could only wish to get at 100 museums.

One aspect of the ABMB which is interesting is the surge of communities within the show. There are pieces focused on all different types of mediums. Interestingly, the show has become a hot spot for African American artists. Many celebrities including P.Diddy, Pharell and Will Smith travel to Miami Beach each year for the show's features of African American Art, transcending culture, history and politics.)
Another interesting part of the exhibit is the rise and fall of different artists. Mr. Brainwash who was initially celebrated by many in the Contemporary Art community is now seen as a sellout. Pictured is his exhibit last year, "Under Construction"

ArtPublic 2011 featured some interesting pieces. The free exhibit in Collins Park was a perfect for many of the pieces, which contrasted well with the surroundings. The feel of ArtPublic related as much to the art itself as it did the overall surrounding. Sarabia's Snake Skin Boots with Snake Head (below) perfectly contrasts with the busy street in front of it. The larger than life boots with actual snakes' heads on the tops of the boots evokes a message of environmentalism and old Western eras. The large boots seem almost fitting next to the road as if they were a tourist attraction on the side of a highway.

The use of many artists and curators with the main floor and side shows has a very interesting effect on the global art market. First, it makes the art far more attainable for the average collector. With so many artists featured in the exhibits, everyone from P.Diddy to Mom and Pop have the ability to find a piece that they like and can relate to. This also, however saturates the market in many ways. With the surge of exhibits and pieces available for any ABMB goer to see, it can be overwhelming and can take away attention from the highly sought after pieces and instead turn it toward a little known artist which catches the public's eye. The curator is also important, as the attention on new up and coming artists reflects greatly on the curator.
The Art Basel Miami Beach show has incredible implications on how the public views art. Instead of famous contemporary art being kept in small exhibits and the elite's collections, ABMB goers can experience the art first hand with famous artists and up and coming names. The venues which the side shows appear are just as much of an attraction and a portion of the piece itself. From a walkway in a park, to sand on the beach, to the nearest convention center, the sideshow exhibits add an aspect to the show which brings people to art which may not be famous (yet) but evokes feeling and emotion within them.

Khrystyne Wilson:

The Art Basel Exhibition at the Miami Beach Convention Center is an exhibition that focuses on introducing new artwork from both well known, and up and coming artists. The Exhibition focuses on Black and Latin American contemporary art, helping to introduce new artists to the contemporary art scene, as well as promote Black and Latin American artists, buyers, and curators within the art sector.

I am focusing within the sector of Art Nova which is described by the Art Basel Exhibition as: “designed for galleries representing two to three of their artists with new works, meaning that they have been created during the last two years - and are often even fresh from the studio.” Within this section, I have decided to focus on the Carl Freedman Gallery, and in specific the Latino artist Armando Andrade Tudela.

Because the Gallery is located in London, the artists within the gallery, along with the curator will benefit by exhibiting pieces at the Art Basel Exhibition in Miami. The exhibition of the Peruvian artist, Armando Andrade Tudela will garner support for the gallery within the heavy Latino population in Miami. His focus on the country of Peru, as well as the history of Cocaine in Latin American countries will resonate strongly with the Latin population in Miami, thus positively introducing both the artist Armando Andrade Tudela, and the Carl Freedman Gallery.

The Exhibition in Miami provides a very good place for Armando Andrade Tudela to promote his own work. As I stated previously, the heavy Latino population that inhabits Miami, and that consistently visits the Art Basel Exhibition will connect with the artist, based on their similar cultures. Thus Armando Andrade Tudela will be able to expand his following to the United States and further his global following, which will now be seen, at the very least, in Peru, Great Britain and the US. The curator will also benefit from this increase in popularity and sales, because he/she will then be able to open the door to the US market for his other artists, while consistently selling Tudela’s artwork.

I believe the Art Basel Exhibition in Miami is a good example of how to introduce people who are outside the Art Market, into it, thus creating more revenue for the market in general, while increasing the supply of talented, but under represented artists, such as those from Latino or Black communities. Although I think it’s important for the Art Basel Exhibition to maintain it’s allure through being distinct in what it offers to the art market, I think it could be beneficial to create additional exhibitions like it, that may service artists outside of contemporary art, and artists from other minorities for example Asian artists.

Some interesting links of Armando Andrade Tudela:

[http://en.wikipedia.org/wiki/Armando_Andrade_Tudela]
[http://www.frieze.com/issue/article/armando_andrade_tudela/]

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